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BRITISH MUSEUM.

Dept. of Printed Books

A GUIDE

TO THE

PRINTED BOOKS

EXHIBITED TO THE PUBLIC.

—

PRINTED BY ORDER OF THE TRUSTEES.

1887.

Price One Penny.

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LONDON:

PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

A GUIDE,

ETC.

THE Department of Printed Books is extremely rich in objects of interest and curiosity. As, however, the space available for their display is limited, it has been considered advisable to make such a selection as may be most instructive.

Of the very first efforts of the inventors of the Art of Printing no specimens are known that can be clearly identified as such, but books of sufficiently early date exist to enable us to show its use as far back as the year 1455; and its early progress, which is all that the present exhibition can pretend to trace.

Block-Books, although the immediate precursors of printing, must not be regarded as the form in which the art first developed itself, but rather as the perfection of another art, which had prevailed for many years previously—that of engraving on wood—and perhaps of one particular form of it, that of card-making.

The Books which are displayed in the show-cases for the purpose of tracing the progress of the art of printing occupy Cases III. to VIII., and are classed according to countries. This arrangement was necessary, because, although Germany took the lead, printing rapidly spread itself into other countries, and was carried on contemporaneously and with surprising vigour. It also displayed a remarkable distinctness of national character. Nothing can be more massive and vigorous than the German type, but it possesses none of the artistic grace and elegance of the Italian, which again differs totally from the fanciful and pleasing French type, while the English, in the hands of Caxton, shows four different forms, only one of them tolerably good, and that an imitation of the Secretary Gothic of the French;—gets on but little better with Lettou and Machlinia—becomes hard, fixed, and ungraceful with Wynkyn de Worde, and only approaches elegance in the works of Pynson.

The subjects of the books printed within the first twenty or thirty years of the introduction of the art also display a national individuality as striking as that of the type. The prevailing subjects of those printed in Germany are Jurisprudence, Theology, and Philosophy; of those printed in Italy and France—Theology, Jurisprudence, Sciences, Greek and Roman Classics, History, Poetry, Romance; while, in England, the subjects are nearly equally divided between Theology, works on Morals, Classical and Scriptural Legends, History, Poetry,

Romance, and Jurisprudence. Among the productions of each of these countries Grammar and Language find a place, but not a prominent one until towards the close of the century.

The progress of the typographic art in the fifteenth century having thus been shown, the next case (No. IX.) displays specimens of early sumptuous printing—*i. e.* works printed upon vellum and on large paper—and also of fine printing of more recent date. And here, in the specimens of modern fine printing, it will be seen how completely the distinctive character of the type of each country has disappeared with the progress of refinement, the beautiful type of Italy, called the Roman, driving the others out of the field, and leaving only so much difference as is recognisable by a practised eye.

The next step in the art, as displayed in Case X., is the *Illumination* of books. The *Illumination*, or pictorial embellishment, of manuscripts has a remote origin, and when printing had become established, was applied to printed books, but to those only of a more costly character, and particularly to those printed on vellum.

The *Illustration* of books by means of engravings on wood or copper is shown in Case XI. The simple uncoloured outline did, in fact, precede the coloured picture. But the first efforts of this nature on wood were extremely rude, owing, it is said, to the jealous refusal of the practised engravers on wood to assist by their skill the art of printing, which they feared would injure their own. The first printers were therefore obliged to engrave their own illustrations, as they were to cast their own type. The first illustrations were on wood, and in this, as well as in printing, Germany took the lead, being again closely followed by Italy, which, on the other hand, had the honour of producing the first book with copper-plate illustrations—Antonio Bettini's *Monte Sancto di Dio*.

The illustrations from engravings on wood and copper are followed by two cases containing a miscellaneous collection of literary curiosities and autographs. In Case XIV. are specimens of Japanese block-printing in colours. In Cases XV., XVI., XVII., are shown specimens of bookbinding from the fifteenth century downwards. Of this art it may be observed that, like that of printing, its earliest specimens display a degree of excellence which cannot be surpassed at the present day, and which modern binders are proud to be able to imitate successfully.

The table cases in which the books above referred to are exhibited, are placed in the room occupied by the magnificent collection presented by the Right Hon. Thomas Grenville, and in the King's Library. The room on the right or east side of the Hall, and opposite to the Great Staircase, contains the Grenville Library. This collection consists of 20,240 volumes, and cost its late owner upwards of £54,000. The same high feeling which characterised all his actions led him to bequeath his library to the public as an act of justice. His words are, “A great part of my library has been purchased from the profits of a sinecure office given to me by the public, and I feel it to be a debt and a duty that I should acknowledge this obligation by giving that library so acquired to the British Museum for the use of the public.” On a

pedestal in the centre of the right side of the room stands the bust of Mr. Grenville, the gift of the late Right Hon. Sir David Dundas, formerly a Trustee of the British Museum. On the left side of the room are two table cases, wherein are laid out Block-Books, of which the following is a list :—

CASE I.—BLOCK-BOOKS.

1. *Biblia Pauperum*, or *Bible of the Poor*, once a popular manual of devotion, and supposed to be the earliest of the “Block-Books ;” *i. e.* books printed from carved blocks of wood on one side of the leaf only. They were executed in Holland, Flanders, and Germany during the first three quarters of the 15th century. The cuts are coloured by hand. Considered by Heinecken to be the first edition. See his *Idée Générale*, &c., p. 292. Purchased in 1848.
2. *Biblia Pauperum*.—Block-book ; the second edition, according to Heinecken, *Idée Générale*, p. 307. From the library of King George III.
3. *Biblia Pauperum*.—Block-book. Bequeathed by the Right Hon. Thomas Grenville.
4. *Biblia Pauperum*.—Block-book. A German edition, the last leaf of which bears the date **I 8 A 1** [1475]. This edition is remarkable for having a signature in the centre of the fold between each two leaves. Purchased in 1842.
5. *The Apocalypse of St. John*.—Block-book ; the fifth edition, according to Heinecken. From the library of King George III.
6. *The Apocalypse of St. John*.—Block-book, with the cuts coloured. From the library of King George III.
7. *The Book of Canticles*.—Block-book. Some copies of this edition have a Dutch inscription at the head of the first leaf. This copy has the inscription. See Ottley, *History of Engraving*, vol. i. p. 139. Purchased in 1838.
8. *The Book of Canticles*.—Block-book, with the cuts coloured by hand, and without any inscription. See Heinecken, *Idée Générale*, &c., p. 374. Bequeathed by the Rev. C. M. Cracherode.

9. Defensorium inviolatae Virginitatis beatæ Mariæ Virginis.—Block-book, with the cuts coloured, supposed to be unique. The date 1470 [1470] occurs on p. 1. Purchased in 1849.
10. Defensorium inviolatae Virginitatis beatæ Mariæ Virginis.—Block-book. Described by Jacobs and Ukert, *Beiträge zur ält. Litt.* p. 98, et seqq. Purchased in 1854.

CASE II.—BLOCK-BOOKS.

1. Ars Memorandi ; or, a Memoria Technica for learning by heart the four Gospels.—Block-book ; the second edition, according to Heinecken, *Idée Générale*, &c., p. 396. Purchased in 1854.
2. Speculum Humanæ Salvationis.—Block-book. Grenville Catal., Part 1, vol. ii. p. 678. Bequeathed by the Right Hon. Thomas Grenville.
3. Ars Moriendi.—Block-book ; the second edition, according to Heinecken, *Idée Générale*, p. 406. Purchased in 1845.
4. Ars Moriendi.—Block-book. Purchased in 1846.
5. Turris Sapiencie.—A single page, printed from a block. Purchased in 1849.
6. Temptationes Demonis.—A single page printed from a block, showing the seven deadly sins and the minor sins which spring from them, with the texts of Scripture applicable to each. Described in *North British Review* for Nov. 1846, p. 153. Purchased in 1842.
7. Mirabilia Romæ.—German. Block-book, unknown to Heinecken, printed about 1480. Described in *Aedes Althorp.* ii. 188. Purchased in 1857.
8. A German Almanack, by Magister Johann von Kunspferck, *i. e.* Johann Müller, called Regiomontanus.—Block-book, produced at the press of the celebrated Astronomer Regiomontanus, at Nuremberg, about 1474. Supposed to be the earliest printed almanack. Described in Panzer's *Annalen*, i. p. 76. Purchased in 1855.

9. A German Almanack.—Block-book, printed at Mentz about 1490. Purchased in 1835.
10. A German Almanack.—Block-book, printed at Leipzig by Cunradt Kacheloven, about 1490. Purchased in 1853.
11. *Opera nova contemplativa. Figure del Testamento Vecchio.*—The last Block-book; printed at Venice about 1510, by Giovanni Andrea Vavassore. Purchased in 1848.
12. Impression from a block, representing Christ, guarded by Soldiers, before Herod.—Supposed date not later than the middle of the 15th century. Found pasted inside the cover of a copy of the *Vitæ Patrum*, attributed to St. Jerome. Purchased in 1852.
13. An impression from a block, representing the Virgin Mary and Infant Jesus between St. Joachim and St. Anne.—This and the following wood-print (the “Seven Ages”) are pasted on the inside of what were the covers of N. de Lyra’s *Moralia super Bibliam*. Purchased in 1846.
14. Impression from a block, representing the Seven Ages of Man, with the Wheel of Fortune in the centre.—Date about 1460. Described in the *Archæologia*, vol. xxxv., 1853. Purchased in 1846.
15. *Planetenbuch.*—Block-book representing Saturn, Jupiter, the Sun, Venus, and the Moon, and their influences on human life, with German metrical descriptions. Printed about 1470. Purchased in 1860.

On quitting the Grenville Room, the visitors pass through an apartment containing Manuscripts, and enter the King’s Library. This room was built expressly to receive the noble collection of books formed by His Majesty King George III., which became the property of the nation during the reign of King George IV. The royal collection is remarkable not only for the judicious selection of the works and the discriminating choice of the editions, but for the bibliographical peculiarities and rarity of the copies.

CASE III.—SPECIMENS OF THE EARLIEST PRODUCTIONS OF THE PRINTING PRESS IN GERMANY.

1. Bible, in Latin.—The earliest complete printed book known, commonly called the Mazarine Bible because the

copy which first attracted notice in modern times was discovered in the library of Cardinal Mazarin. Supposed to have issued from the press of Gutenberg and Fust, at Mentz, about 1455. From the library of King George III.

2. A Bull of Indulgence, granted by authority of Pope Nicholas V. to those who should aid the King of Cyprus against the Turks.—Dated 1455, and probably printed at Mentz. On vellum. Described by Léon de la Borde, *Débuts de l'Imprimerie à Mayence et à Bamberg*, 1840. Purchased in 1845.
3. Psalter, in Latin.—On vellum. Printed at Mentz, by Fust and Schoeffer, in 1457. The first printed Psalter; the first book printed with a date; and the first example of printing in colours, as shown in the initial letter. Bequeathed by the Right Hon. Thomas Grenville.
4. Psalter.—On vellum. The second edition of the Mentz Psalter, printed by Fust and Schoeffer, in 1459. The second book with a date. From the library of King George III.
5. Bible, in Latin.—Printed at Mentz, by Fust and Schoeffer, in 1462. On vellum. The first Bible with a date, and the first work divided by the date into two volumes. From the library of King George III.
6. Cicero. *Officiorum libri tres*.—On vellum. Printed at Mentz, by Fust and Schoeffer, 1465. The first edition of the first Latin classic printed, and one of the two books in which Greek type was first used. Bequeathed by the Right Hon. Thomas Grenville.
7. *Regulæ grammaticæ, or Grammaticæ rudimenta*. This work comprises rules of Grammar, explained in Latin verse, with Concordances extracted from Priscianus.—Printed at Mentz, by Johann Fust, in 1468. From the library of King George III.
8. Clement V. *Constitutiones*.—On vellum. Printed at Mentz, by Peter Schoeffer, in 1471. Purchased in 1845.

CASE IV.—SPECIMENS OF THE EARLIEST PRODUCTIONS OF THE PRINTING PRESS IN GERMANY.

1. Bible, in Latin.—Printed at Bamberg by Albrecht Pfister, about 1460. From the library of King George III.
2. Missale Ordinis S. Benedicti.—On vellum. Commonly called the Bamberg Missal; printed there by Johann Sensenschmidt in 1481. From the library of King George III.
3. St. John Chrysostom. In Psalmum Miserere.—Printed at Cologne, by Ulric Zell, in 1466. The earliest book known to have been printed by Ulric Zell with a date. From the library of King George III.
4. St. Bonaventura. *Meditationes Vitæ Jesu Christi*.—Printed by Gunther Zainer, at Augsburg, in 1468. The first book printed at Augsburg. From the library of King George III.
5. St. Gregory. *Homiliæ XL*.—Printed by Gunther Zainer, at Augsburg, in 1473. From the library of King George III.
6. Steinhöwel. German Chronicle.—‘*Ein tütsche Cronica*. Printed by Johann Zainer, at Ulm, in 1473. From the library of King George III.
7. Franciscus de Retza. *Comestorium Vitiorum*.—Printed at Nuremberg, by Johann Sensenschmidt, in 1470. The first book printed at Nuremberg with a date. From the library of King George III.
8. Bible, in German.—Printed at Nuremberg by Anthony Koburger in 1483. From the library of King George III.
9. Bible, in Latin.—Printed at Basle, in Switzerland, by Bernhard Richel, about 1474. The initials are from wood engravings. From the old royal collection.*

* About four years after the foundation of the British Museum, *i.e.* in 1757, King George II. presented to it the old royal library of the Kings of England from the time of King Henry VII. The books described in this Guide as “From the old royal collection” formed part of that library.

CASE V.—SPECIMENS OF THE EARLIEST PRODUCTIONS OF THE PRINTING PRESS IN GERMANY AND THE LOW COUNTRIES.

1. Schwartz. *Stella Meschiah*. In German and Hebrew.—Printed at Esslingen, in Suabia, by Conrad Feyner, in 1477. With woodcut of three Christians conversing with three Jews. Described in *Ædes Althorp*. ii. 261. From the library of King George III.
2. Mamotrectus, seu expositio vocabulorum quæ in Bibliis, &c. occurunt.—Printed at Beromünster (Ergoviæ), now Munster, in Lucerne, in 1470. The first book printed in Switzerland. From the library of King George III.
3. Leonardi Aretini *Comedia*; *Gracchus et Poliscena*.—Printed in the Monastery of Schussenried (“In Monasterio Sortensi”), in the diocese of Constance, on the confines of Suabia and Switzerland, 1478. Bequeathed by the Rev. C. M. Cracherode.
4. *Le Roman de Fierabras*.—Printed at Geneva, in Switzerland, by Maistre Loys Garbin, in 1483.—From the library of King George III.
5. Pontanus de Roma. *Singularia in causis criminalibus*.—Printed in the Low Countries about 1470. Described in *Ædes Althorp*. ii. 237; and *Bibliog. Decameron*, i. 359. From the old royal collection.
6. *La Controversie de Noblesse*. A translation of a Latin work of Bonus Accursius, by J. Mielot.—Printed at Bruges, by Colard Mansion, about 1475. Purchased in 1850.
7. St. Bonaventura. *Sermones de Tempore et de Sanctis*.—Printed at Zwoll, in Overyssel, Netherlands, in 1479, Archbishop Cranmer’s copy. The first book printed at Zwoll. From the old royal collection.
8. *Reynaert die Vos*.—Printed at Gouda, in South Holland, by Gerard Leeu, in 1479. The first edition of Reynard the Fox in any language. Bequeathed by the Right Hon. Thomas Grenville.
9. *Daylogus creaturarū*.—Printed at Gouda, by Gerard Leew, in 1480. With woodcuts. The first edition of this work. Bequeathed by the Right Hon. Thomas Grenville.

10. Otto von Passau. *De boec des Gulden Throens*, of der xxiiii ouden.—Printed at Haarlem, in 1484. Purchased in 1846.
11. Boethius. *De Consolatione Philosophiæ*. In Latin and Dutch.—Printed at Ghent by Arend de Keysere in 1485. From the library of King George III.
12. *Cronycles of the Reame of Englund*.—Printed at Antwerp by Gerard Leew in 1493. Bequeathed by the Right Hon. Thomas Grenville.
13. *Decretum Gratiani*.—Printed at Strasburg by Heinrich Eggesteyn, in 1471. The first book printed at Strasburg with a date. This copy was given by Eggesteyn himself to the monastery of St. Mary, near Strasburg. Described in Bernard, *Origine de l'Imprimerie*, ii. p. 99. From the library of King George III.

CASE VI.—SPECIMENS OF THE EARLIEST PRODUCTIONS OF THE PRINTING PRESS IN ITALY.

1. Lactantius, *Opera*.—Printed in the Monastery of Subiaco, near Rome, by Sweynheym and Pannartz, in 1465. The first book printed in Italy with a date. Bequeathed by the Rev. C. M. Cracherode.
2. Livy.—Printed at Rome, by Sweynheym and Pannartz, about 1469. The only copy known on vellum. Printed for Pope Alexander VI., when Vice-Chancellor of the Roman See and Abbot of the Monastery of Subiaco, where the above-named printers took up their abode, and introduced the art of printing into Italy. In 1815, the present volume was sold for £903. Bequeathed by the Right Hon. Thomas Grenville.
3. Cicero. *Tusculanæ quæstiones*.—Printed at Rome by Ulrich Han, in 1469. From the library of King George III.
4. St. Augustine. *De Salute*.—Printed at Treviso by Girardus de Lisa, in 1471. The first book printed at Treviso. Bequeathed by the Right Hon. Thomas Grenville.
5. Dante. *Divina Comedia*.—Printed at Foligno, by Joannes Numeister, in 1472. The first edition of this work. From the library of King George III.

6. Virgilius. *Opera*.—Printed at Modena by Johannes Vurster de Campidona, in 1475. The first book printed at Modena. Bequeathed by the Right Hon. Thomas Grenville.
7. Lascaris. *Greek Grammar*.—Printed at Milan by Dionisio Paravisini, in 1476. First edition of the first book printed in Greek characters. Bequeathed by the Rev. C. M. Cracherode.
8. *Æsop's Fables*.—Printed at Milan, about 1480. The first edition of the first Greek classic printed. Bequeathed by the Rev. C. M. Cracherode.
9. *Liber Psalmorum*.—Printed at Milan in 1481. The first printed portion of the Holy Scriptures in Greek, executed at the expense of Bonaccursius Pisanus. Bequeathed by the Rev. C. M. Cracherode.
10. Cicero. *Epistolæ ad familiares*.—On vellum. The first of the two editions printed by Johannes de Spira, in 1469, and the first book printed at Venice. According to Van Praet, six copies only on vellum are known, and not more than ten or twelve on paper. From the library of King George III.
11. Tacitus.—First edition. Printed at Venice by Johannes de Spira, about 1469. The earliest book in which catch-words are found. Bequeathed by the Right Hon. Thomas Grenville.
12. Cicero. *Epistolæ ad Atticum, Brutum et Quintum Fratrem*.—Printed at Venice by Nicholas Jenson, in 1470. Bequeathed by the Right Hon. Thomas Grenville.
13. Virgil.—Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books by compressing the matter into a small space, and reducing the size of the page. Bequeathed by the Right Hon. Thomas Grenville.
14. Petrarch. *Opere volgari*.—Printed at Fano by Hieronymo Soncino, 1503, in Italic type cut by Francesco da Bologna. In this very rare volume, the printer unjustly accuses Aldus of having claimed for himself the merit of the invention of the Italic character, which was due to Francesco da Bologna. Bequeathed by the Right Hon. Thomas Grenville.

15. Ovid. *Opera*.—Printed at Bologna by Baldassare Azzoguidi, in 1471. The only perfect copy known. Bequeathed by the Right Hon. Thomas Grenville.
16. Petrarch. *Trionfi*.—Printed at Lucca by Bartholomeus de Civitali, in 1477. The first book printed at Lucca. From the library of King George III.
17. Pulci. *Morgante Maggiore*.—Printed at Florence in 1482. The first complete edition of the twenty-eight cantos published under the supervision of the author, twenty-three cantos having been surreptitiously printed by Luca Veneziano in 1481. Bequeathed by the Right Hon. Thomas Grenville.
18. Greek Anthology.—On vellum. First edition. Printed in capitals by Laurentius de Alopa, at Florence, in 1490. Bequeathed by the Rev. C. M. Cracherode.

CASE VII.—SPECIMENS OF THE EARLIEST PRODUCTIONS OF THE PRINTING PRESS IN ITALY AND FRANCE.

1. Valturius. *De re militari*.—Printed by John of Verona in 1472. The first book printed at Verona, and the first dated book with woodcuts executed in Italy. Described in *Bibl. Spencer.* iv. 43, and *Supplement*, p. 31. Purchased in 1775.
2. Fazio. *Dita munda*.—Printed at Vicenza, by Leonardo de Basilea, in 1474. Bequeathed by the Right Hon. Thomas Grenville.
3. *Biblia Sacra*.—Printed at Piacenza, by Joan. Petrus de Ferratis, in 1475. The first book printed at Piacenza. From the library of King George III.
4. *Biblia Latina*.—Printed at Naples, by Matthæus Mora-vus, in 1476. From the library of King George III.
5. *Le Livre du Roy Modus et de la Royne Racio*.—Printed at Chambéry, in Savoy, by Anthoine Neyret, 1486. One of the earliest works on hunting, &c.; the Book of St. Albans on the same subject, exhibited among the English specimens, being of the same date. From the library of King George III.
6. Portion of the First Hebrew Bible; with MS. Latin

translation by Archbishop Cranmer.—Printed at Soncino, by Abraham Colorito, in 1488. From the old royal collection.

7. Gasparinus Barzizius. *Liber epistolarum*.—Printed at the Sorbonne, in Paris, by Ulrich Gering, Michael Friburger, and Martin Crantz, in 1470. The first book printed in France. Purchased in 1848.
8. *L'Art et Science de Rhetorique*.—Printed at Paris by Antoine Verard, in 1493. On vellum. Henry VII.'s copy. From the old royal collection.
9. *Traytte of god lyuyng and good deyng, etc.* Translatyt in Parys the xiii day of May, of franch in Englysh oon thowsand v hondreth et iii zeears.—Printed at Paris by Anthoine Verard, the 30th day of May, 1503. Presented by William Maskell, Esq.
10. Lotharius. *Tractatus quinque*.—Printed at Lyons by Guillaume Regis in 1473. The first book printed at Lyons. Bequeathed by the Right Hon. Thomas Grenville.
11. *Les Quatre Filz Aymon*.—Printed about 1480 at Lyons. From the old royal collection.
12. Berenger de la Tour. *L'Amie des Amies*—an imitation of the episode of Zerbino and Isabella, by Ariosto.—Printed at Lyons in 1558, by Granjon, in cursive characters, termed *Caractères de Civilité*, invented by him. From the library of King George III.
13. Lotharius. *Spurcissimi Sathanæ litigacionis contra genus humanum liber*.—Printed at Vienne, in Dauphiny, by Johannes Solidi, in 1478. The first book printed at Vienne. Bequeathed by the Right Hon. Thomas Grenville.
14. St. Augustine. *Cité de Dieu*.—Printed at Abbeville, by Jehan Dupré and Pierre Gerard, in 1486. The first book printed at Abbeville. Purchased in 1850.
15. *Missale secundum usum Ecclesie Sarisburiensis*.—Printed at Rouen by Martin Morin, in 1492. The first edition of the Salisbury Missal. Purchased in 1848.
16. *Missale secundum usum Ecclesie Sarisburiensis*.—On Vellum. Printed at Rouen, by Martin Morin, in 1497. This copy belonged to Cardinal Pole. Purchased in 1852.

CASE VIII.—SPECIMENS OF THE EARLIEST PRODUCTIONS OF CAXTON AND OF THE PRINTING PRESS IN ENGLAND.

1. *Meditacions sur les Sept Pseaulmes Penitentiaulx.*—*Les quatre derrenieres choses.*—Printed (abroad?) by Caxton. Unique. Described in the *Archæologia*, 1846, xxxi. 412. From the old royal collection.
2. *Le Fevre. Le Recueil des Histoires de Troyes.*—Printed by Caxton, about 1475. This book is considered to be the first work printed abroad by Caxton, probably at Bruges, and the first book printed in French. Purchased in 1844.
3. *Le Fevre. Recuyell of the Historyes of Troye.*—Printed abroad by Caxton, probably at Bruges, about 1475. The first book printed in English. From the library of King George III.
4. *The Game and Play of the Chesse.*—Printed by Caxton. The first edition of this work, and for a long time supposed to have been the first book printed in England; but according to Mr. Blades, “*The Biography and Typography of William Caxton,*” printed at Bruges in 1475–1476. Bequeathed by the Right Hon. Thomas Grenville.
5. *The Dictes or Sayengis of the philosophres enprynted by me William Caxton at Westmestre the yere of our lord M.cccc. LXXVII.* Stated by Mr. Blades to be the first book printed in England. Purchased in 1859.
6. *A Book of the Chesse moralysed.*—Printed by Caxton in Westminster Abbey, about 1480. The second edition of the Game and Play of the Chesse. The first book printed in England with woodcuts. From the library of King George III.
7. *Chaucer. The book of the Tales of Cauntyrburye.*—Printed by Caxton in Westminster Abbey, about 1477–78. The first edition of this work. Only two perfect copies known, the other being in the library of Merton College, Oxford. From the library of King George III.
8. *Æsop. The subtyl historyes and Fables of Esope.*—Printed by Caxton, in Westminster Abbey, in 1484. With woodcuts. The first English version of these Fables. Purchased in 1844. The copy belonging to the Royal

Library was retained by King George IV., when that collection became the property of the nation, and is now at Windsor.

9. St. Bonaventure. *Speculum Vitæ Christi*. Second edition.—Printed by William Caxton about 1488. On vellum. The copy of the *Doctrinal of Sapience*, 1489, in the Royal Library at Windsor Castle, is the only other book known to have been printed by Caxton on vellum. Purchased in 1864.
10. The Fifteen O's and other Prayers.—“Thiese prayers tofore wretton ben enprēted bi the cōmaūdementes of the most hye & vertuous pryncesse our liege ladi Elizabeth by the grace of God Quene of Englonde & of Fraūce, & also of the right hye & most noble pryncesse Margarete Moder vnto our souerayn lorde the king, &c. ¶ By their most humble subget and seruaūt William Caxton.”—Printed in Westminster Abbey, about 1490. This is the only book known to have been printed by Caxton which is ornamented with borders. Unique. Purchased in 1851.
11. Bartholomæus de Glanvilla. *De proprietatibus rerum*. Translated into English by John Trevisa.—Printed by Wynkyn de Worde, at Westminster, about 1495. The first book printed on paper of English manufacture, made at Hertford by John Tate; the first paper-mill having been set up there in the reign of Henry VII. Bequeathed by the Right Hon. Sir Joseph Banks.
12. Watton. *Speculum Xpistiani*.—Printed by Wihelmus de Machlinia, in the city of London, about 1480. From the library of King George III.
13. Dives et Pauper—The first book printed by Pynson, at Temple Bar, London, in 1493. From the library of King George III.
14. Terence. *Comœdiæ*.—Printed by Pynson, at London, in 1497. The first Latin classic printed in England. From the library of King George III.
15. St. Jerome. *Expositio in Simbolum Apostolorum*. Oxonie, 1468.—Upon the strength of this date, the honour of printing the first book in England has been by some denied to Caxton, and claimed for Oxford. The date,

however, is a typographical error for 1478. From the library of King George III.

16. Aristotle. *Libri ethicorum traducti à L. Arretino.* Oxoniis, 1479.—The second book printed at Oxford. Bequeathed by the Right Hon. Thomas Grenville.
17. Saona. *Nova Rethorica.* The first book printed in St. Albans Abbey, in 1480. From the library of King George III.
18. The Book of St. Albans. “The Bokys of Haukyng and Huntyng, and also of Cootarmuris.” Written by Dame Juliana Barnes or Berners, Prioress of Sopwell Nunnery, near St. Albans. Printed in St. Albans Abbey in 1486. (Described in *Bibl. Spencer.* iv. 373.) Said to be the finest copy known of this very rare book. Bequeathed by the Right Hon. Thomas Grenville.
19. Lucian. *Lepidissimum opusculum περὶ διψαδῶν.* H. Bulloco interprete.—Printed at Cambridge, by John Siberch, in 1521. One of the first books printed at Cambridge. Bequeathed by the Right Hon. Thomas Grenville.

CASE IX.—SPECIMENS OF FINE AND SUMPTUOUS PRINTING.

1. Horæ ad usum Sarum. On vellum.—Printed at Paris by Philippe Pigouchet, in 1501. Purchased in 1852.
2. Petrarch. *Sonetti e Canzoni.*—Printed at Venice by Aldus in 1501. On vellum. The first Italian book printed in Italic type. This copy formerly belonged to Isabella d'Este, who married Gian-Francesco Gonzaga, Marquis of Mantua. Her arms are emblazoned on the lower margin of the first page of this volume. Bequeathed by the Rev. C. M. Cracherode.
3. Horatius.—First Aldine edition, printed at Venice in 1501. On vellum. Bequeathed by the Right Hon. Thomas Grenville.
4. Dante. *Terze Rime.*—Printed at Venice by Aldus in 1502. On vellum. Renouard quotes this edition of Dante as the first in which Aldus employed the device of the anchor. Bequeathed by the Right Hon. Thomas Grenville.

5. Virgilius.—Printed at Venice by Aldus in 1514. On large paper. Although dated 1514, this is one of the copies of the edition printed about 1519. Bequeathed by the Rev. C. M. Cracherode.
6. A book of prayers supposed to have been printed for the private use of the Emperor Maximilian I., by J. Schoensperger, at Augsburg, in 1514. On vellum. Unique in this state. Purchased in 1845.
7. Tewrdannck.—An allegorical Poem, in German, written by Melchior Pfintzing, on occasion of the marriage of the Emperor Maximilian I. with Maria of Burgundy. On vellum. Printed by J. Schoensperger at Nuremberg in 1517. Many eminent printers have declared this magnificent volume to be a xylographic production. It was, however, printed from moveable metal types, and all the ornaments, initials, and flourishes were engraved either on wood or lead, and cleverly adjusted in the text. Described in Didot's *Essai sur la Typographie*, 1855, p. 659. Bequeathed by the Right Hon. Thomas Grenville.
8. Milton. *Paradise Lost*.—Printed at Birmingham by John Baskerville, in 1759. On large paper. From the Library of King George III.
9. Sallust.—Translated into Spanish by the Infant Don Gabriel under the superintendence of his tutor Fr. Perez Bayer. Printed at Madrid by Joachin Ibarra, in Italic letters, in 1772. Bequeathed by the Rev. C. M. Cracherode.
10. Anacreon.—On vellum. Printed at Parma by Bodoni, in capital letters, in 1791. Bequeathed by the Rev. C. M. Cracherode.
11. Poems by Goldsmith and Parnell.—One of three copies printed on vellum by Bulmer, at London, in 1795. With woodcuts by Bewick. From the library of King George III.
12. Thomson. *The Seasons*.—Illustrated by Bartolozzi and Tomkins. Printed at London by T. Bensley, in 1797. From the library of King George III.
13. Homer. *Editio D.D. Buckingham et Grenville impensis excusa, curis Th. Grenville, Porson, Randolph, Cleaver, et Rogers*.—Printed at Oxford in 1800, and commonly

called the Grenville Homer. On large paper. From the library of King George III.

14. Camoens. *Os Lusiadas*.—Printed at Paris by Firmin Didot, in 1817. On large paper. Presented by the editor, Dom Joze Maria de Souza Botelho.
15. Homer. *Odyssey*, in Greek.—Printed at London by Charles Whittingham for W. Pickering, in 1831. Only twelve copies printed on vellum. Purchased in 1855.
16. Kálidásá. *Sákoontalá*; or, the lost Ring; an Indian Drama.—Printed at Hertford in 1855, by Stephen Austin, to whom a silver medal was awarded at the Paris Exhibition of 1855. The illuminated borders and decorations are taken from MSS. in the British Museum and East India House, and are printed from wooden blocks.
17. Bourassé. *La Touraine*.—Printed at Tours by Mame, in 1855. This work gained the gold medal at the Paris Exhibition of 1855; it cost in its production upwards of 150,000f. (6000l.) Described in the *Journal des Débats*, 2nd Sept. 1855, and *Rapports du Jury de l'Exposition Universelle*, 1855, pp. 1249 and 1404. Purchased in 1856.

CASE X.—SPECIMENS OF ILLUMINATIONS AND SUMPTUOUS PRINTING.

1. Cicero. *Officiorum libri tres*.—On vellum. Printed at Mentz by Fust and Schoeffer, in 1466. The second edition of this work. Bequeathed by the Rev. C. M. Cracherode.
2. Justinus's Abridgment of Trogus.—On vellum. First edition, printed at Venice by Jenson, in 1470. This copy formerly belonged to a member of the Donato family, the arms of which are represented in the initial letter C on the first page. From the library of King George III.
3. Catullus, Tibullus, and Propertius. *Statii Sylvæ*.—On vellum. First edition. Printed at Venice by Vindelin de Spira, in 1472. Bequeathed by the Rev. C. M. Cracherode.
4. Cicero. *Epistolæ ad familiares*.—On vellum. Printed at Venice by Jenson, in 1475. Bequeathed by the Rev. C. M. Cracherode.
5. Euclid's Geometry, in Latin.—On vellum. Printed at

Venice by Ratdolt, in 1482. The first edition, and one of the first books printed with diagrams. Presentation copy to the Doge Giovanni Mocenigo, to whom the edition is dedicated. From the library of King George III.

6. Virgil.—On vellum. Printed at Venice by Aldus, in April, 1501. The first book printed in Italic types, and the earliest attempt to produce cheap books. It belonged to the Gonzaga family, and has the autographs of the two Cardinals, Ippolito and Ercole, as well as that of Vincenzo Gonzaga, Duke of Mantua. Bequeathed by the Rev. C. M. Cracherode.
7. Martialis. *Epigrammata*.—On vellum. Printed at Venice by Aldus, in 1501. From the library of King George III.
8. Catullus, Tibullus, Propertius.—On vellum. Printed at Venice by Aldus, in 1502. Bequeathed by the Rev. C. M. Cracherode.
9. Fichet. *Rheticorum libri*.—On vellum. Printed at Paris by Gering, Friburger, and Cranz, in 1471. One of the very early productions of the Paris press. A presentation copy to Pope Sixtus IV. Bequeathed by the Rev. C. M. Cracherode.
10. Hours for the use of the Diocese of Paris.—On vellum. Printed at Paris by P. Pigouchet, about 1488. Purchased in 1848.
11. Hours for the use of the Diocese of Rome.—On vellum. Printed at Paris by P. Pigouchet, in 1493. Purchased in 1847.
12. Boccaccio. *Des nobles et cleres femmes*.—On vellum. Printed at Paris by Ant. Verard, in 1493. Henry VII.'s copy. From the old royal collection.
13. *Les Chroniques de France*.—On vellum. Printed at Paris by Antoine Verard, in 1493. Purchased in 1848.
14. Hours for the use of the Diocese of Rome.—On vellum. Printed at Paris by P. Pigouchet, in 1498. Purchased in 1842.
15. *Heures à l'usaige de Romme*.—On vellum. Printed at Paris by Ant. Chappiel, in 1504. (*Format d'Agenda*.) Unique in this shape. Presented by the Rev. J. Horner.

16. *Missale ad Romane ecclesie usum*.—On vellum. Printed at Paris, in 1517. This copy belonged to Charles III., Duke of Savoy, whose arms and portrait on horseback, illuminated, appear at the beginning of the volume. Purchased in 1838.
17. *Galen. Methodus Medendi. T. Linacro interprete*.—On vellum. Printed at Paris in 1519. A presentation copy from Linacre to Cardinal Wolsey. At the foot of the title-page a Cardinal's hat is painted, a blank space being left for Wolsey's arms. From the old royal collection.
18. *Missale ecclesie Rothomagensis*.—On vellum. Printed at Rouen by Martin Morin, in 1499. Purchased in 1851.
19. *Aulus Gellius. Noctes Atticæ*.—Printed at Florence by Giunta, in 1513. The presentation copy to Lorenzo de' Medici, to whom the book is dedicated, and the only copy known on vellum. Bequeathed by the Right Hon. Thomas Greville.
20. *Plautus. Comedies*.—On vellum. Printed at Florence by Giunta, in 1514. Probably the presentation copy to Lorenzo II. de' Medici, to whom the book is dedicated. From the library of King George III.

CASE XI.—SPECIMENS OF ILLUSTRATIONS ON WOOD AND COPPER-PLATE.

1. *Speculum Humanæ Salvationis*.—Printed at Augsburg by G. Zainer about 1471. With coloured woodcuts. Purchased in 1846.
2. *Tyberinus. Die geschicht und legend von dem seyligen Kind und Marterer genannt Symon von den Juden zu Trientt gemarteret und getötett*.—Printed at Augsburg by G. Zainer about 1475. An early specimen of woodcut illustration. Purchased in 1846.
3. *Bettini. El monte Sancto di Dio*.—Printed at Florence by Niccolo di Lorenzo, 1477. The first book illustrated with copper-plate engravings. Described in *Bibl. Spencer.* iv. 128. Bequeathed by the Right Hon. Thomas Grenville.
4. *Der Endchrist*.—An undescribed edition, with coloured woodcuts, printed about 1480. Purchased in 1856.

5. Breydenbach. *Opus transmarinæ peregrinationis ad sepulchrum dominicum in Jherusalem.* On vellum. Printed at Mentz, in 1486. One of the earliest books of travels printed, and the first illustrated with folding views. From the library of King George III.
6. Dürer. *Epitome in Divæ Parthenices Mariæ historiam ab Alberto Dürero per figuræ digestam ; cum versibus Chelidonii.*—Printed by Albert Dürer at Nuremberg in 1511. From the library of King George III.
7. *Passional Christi und Antichrist.* Wittenberg, 1521.—The illustrations by Lucas Cranach. Purchased in 1846.
8. Holbein. *Les Simulachres & historiees faces de la mort.* Lyons, 1538.—The first edition of Holbein's Dance of Death.
9. Holbein. *Historiarum Veteris Testamenti Icones.* Lugduni, 1539.—The second edition of Holbein's Bible cuts.
10. Amman. *Πανοπλία omnium artium.* Frankofurti, 1568.—A series of woodcuts illustrative of professions and trades, designed by Jost Amman. Purchased in 1846.
11. Map of Cambridge, engraved by Richard Lyne—in *Caius, Historia Cantabrigiensis Academiæ.* Lond. 1574.—No other copy of this map known. A presentation copy of the book from John Parker, son of Matthew Parker, Archbishop of Canterbury, to James I. From the old royal collection.
12. The procession at the Obsequies of Sir Philip Sydney, drawn and invented by T. L[ant], Gent., servant to the said honourable Knight, and engraved on copper by D. T. de Bry, in the city of London, 1587.—Intended to form a long roll. The only perfect copy known. Bequeathed by Miss Banks.
13. Amman. *Charta Lusoria:* Nuremberg, 1588.—Wood-cuts of playing cards designed by Jost Amman, with illustrative verses in Latin and German, composed by J. H. Schroter, the Imperial Poet Laureate. Purchased in 1846.
14. Ariosto. *Orlando Furioso.* Translated by Sir John

Harrington.—Printed at London in 1591. “ The pictures cut in brasse are by the best workmen in that kinde in this land—for mine owne part I have not seene anie made in England better.—As for other books in this realme, yet all their figures are cut in wood and none in metall.”—This is sometimes, but erroneously, called the earliest English book with copper-plate engravings. Bequeathed by the Rev. C. M. Cracherode.

15. Hollar. The true effigies of King Charles, Queen Mary, with the rest of the Royall Progenie. Plates by Hollar and Vaughan.—London, 1641. Bequeathed by the Right Hon. Thomas Grenville.

CASE XII.—BOOKS WITH AUTOGRAPHS. BROADSIDES.

1. The Autograph of Lord Bacon, on a copy of the works of Fulgentius. Cologne, 1526. Purchased in 1837.
2. The Autograph of Michelagnolo Buonarroti, commonly called Michael Angelo, on a copy of the “Rime” of Vittoria Colonna, printed at Venice in 1558. Purchased in 1850.
3. Calvin’s Commentary on St John’s Gospel.—Printed in 1553. With a MS. note of presentation by the Author. Purchased in 1849.
4. The Autograph of William Cecil, Lord Burghley, on a copy of Geuffroy, Briefve Description de la Court du Grant Turc. Paris, 1546. Bequeathed by the Right Hon. Thomas Grenville.
5. The Autograph of Charles I., when Prince of Wales, in a volume of Almanacks of the year 1624, belonging to James I. From the old royal collection.
6. The Autograph of Robert Devereux, second Earl of Essex, on a copy of Celsus, *De sanitate tuenda*. Antwerp, 1539. From the old royal collection.
7. Eck’s *Enchiridion*, with his autograph notes, corrections, and additions. Purchased in 1850.
8. The Autograph of Henry, Prince of Wales, eldest son of King James I., on a copy of Cicero, “ *De Officiis*.” Cologne, 1581. From the old royal collection.

9. The Autograph of Ben Jonson, on a presentation copy to John Florio of the first edition of his *Volpone*, printed in 1607. From the library of King George III.
10. The Autograph of Queen Katherine Parr, last wife of King Henry VIII., on a copy of "Les mots François selon l'ordre des lettres," printed at Paris in 1544. From the old royal collection.
11. Lucan's *Pharsalia*, Venice, 1502, with MS. notes by Aldus Manutius the younger. Purchased in 1845.
12. The Autograph of Martin Luther, dated 1542, in the second volume of a copy of the German Bible, printed at Wittemberg in 1541. The same copy was afterwards in the possession of Melancthon, who in 1557 wrote a long note on the fly-leaf of the first volume, also exhibited. Purchased in 1829.
13. The Autograph of Philip Melanchthon on the first volume of the German Bible, printed at Wittemberg in 1541.
14. The Autograph of Milton, on a copy of Aratus' *Phænomena*, printed at Paris in 1559. Purchased in 1850.
15. The Autograph of Sir Isaac Newton, on a summons to the Fellows of the Royal Society, for the election of the Council and Officers 1st Dec. 1712.
16. Proof-sheets of Sir Walter Scott's novel of "Woodstock" (original edition, 1826), with James Ballantyne's criticisms and suggestions, Sir Walter's answer, and the changes made in consequence. Purchased in 1868.
17. Bacon's *Advancement of Learning*. Oxford, 1640. With 23 apophthegms inserted by Charles I. with his own hand. From the old royal collection.
18. *Il Castiglione*, by Gritio. Printed in 1586. With MS. notes by Tasso. Purchased in 1848.
19. Voltaire's *Essay on the Civil Wars*, written by him in English.—Printed in 1727. With a note of presentation by the author to Sir Hans Sloane. From the Sloane Collection.
20. Waller's Poems, 1668, with his autograph dedication in verse, to "Hir Royal Highness," the Duchess of York. Purchased in 1848.

21. An Essay on the right of property in land. London. Printed for J. Walter. Autograph of George Washington, President of the United States. Presented by Henry Stevens, esq., F.S.A.
22. Copy of the Indulgence issued by Pope Leo X. for the re-building of St. Peter's at Rome, 1517. On vellum. This Indulgence was sold by Tetzel and Samson as Sub-Commissaries under Albert, Archbishop of Mentz and Magdeburg, and called forth the indignant remonstrance of Martin Luther, which was the commencement of the great Reformation. Purchased in 1875.
23. The Ninety-five Theses or Propositions, against the Doctrine of Indulgences and other points, which Luther, on the 31st October, 1517, posted on the doors of the church of Wittemberg, and upon which he challenged all the world to dispute with him in the University. Purchased in 1846.
24. Luther's Appeal to a General Council against the proceedings commenced against him at Rome and elsewhere by order of the Pope.—Dated Nov. 28, 1518. Purchased in 1846.
25. Order of the Council of State, appointing Cromwell Lord Protector.—Dated December 16, 1653.
26. A Proclamation by King Charles II., ordering the suppression of the “Defensio pro Populo Anglicano,” and of the “Iconoclastes,” by Milton, who is therein stated to have fled from justice.—Dated Aug. 13, 1660.
27. A Proclamation issued by the Lords Justices, dated September 15th, 1714, offering £100,000 for the apprehension of the Pretender, Prince James, should he attempt to land in England.
28. A Proclamation of Prince Charles Edward, styling himself Prince of Wales, offering £30,000 for the apprehension of King George II., who is therein styled Elector of Hanover: dated August 22nd, 1745.

CASE XIII.—TYPOGRAPHICAL AND LITERARY CURIOSITIES.

1. Columbus. Epistola Christofori Colom: cui etas nostra multum debet: de Insulis Indie supra Gangem nuper inuentis.—Printed at Rome by Eucharius Argenteus [Silber], in 1493. This celebrated letter of Columbus,

written eight months after his discoveries, and translated into Latin by Aliander de Cosco, is the first printed document relative to America. Bequeathed by the Right Hon. Thomas Grenville.

2. La Lettera dell' isole che ha trovato nuovamente il re dispagna, per Giuliano Dati traducta. Florence, 1493.—The account by Columbus of his discovery of the West Indies, translated into ottava rima. Unique. Acquired in 1847.
3. Columbus. Epistola de Insulis Indie. Printed at Basle in 1494.—A rare edition, with woodcuts, of Columbus's celebrated Letter on the discovery of the West Indies. Bequeathed by the Right Hon. Thomas Grenville.
4. Ramirez de Lucena. Repeticion de Amores. Probably printed at Salamanca, about 1495.—The first practical work on Chess; that by Caxton being a moralization of the game. Purchased in 1855.
5. Pelegrin. De artificiali Perspectiva. Toul, 1505. The first edition of the first work on Perspective. Purchased in 1835.
6. Hylacomylus. Cosmographiæ Rudimenta. Printed at St. Dié, in Lorraine, in September, 1507.—In this work it was first proposed that the name *America* should be given to the continent now so called. Purchased in 1843.
7. Henry VIII., King of England. Assertio septem Sacramentorum. Printed by Pynson, at London, in 1521.—The first edition of the work for which Pope Leo X. conferred upon Henry the title of "Defender of the Faith." From the old royal collection.
8. The New Testament.—Printed at Cologne, by P. Quentell, 1525. A fragment of the first edition of Tyndale's Translation, which he was printing at Cologne when he was interdicted and obliged to quit the city through the machinations of Cochlæus. This is also the earliest specimen of a printed version of the Scriptures in English. The only remaining fragment of an edition of 3000 copies. Bequeathed by the Right Hon. Thomas Grenville.
9. The Great Bible, April, 1540.—On vellum. This is called the second edition of Cranmer's Bible, but is the first revised by him, and having his preface. The arms of the

Earl of Essex, which were inserted in the title-page of the first edition (1539), were cut out after his execution. Presentation copy to Henry VIII., as is shown by the following MS. inscription on the reverse of the fly leaf:—"This Booke is presented unto your most excellent highnesse by youre loving, faithfull, and obedient Subject and daylye Oratour, Anthonye Marler, of London, Haberdassher." Described in Anderson, *Annals of the English Bible*, vol. ii. pp. 131 and 142. From the old royal collection.

10. *Horæ beatæ Virginis*.—Printed in the first half of the sixteenth century. A specimen of minute size and type. Purchased in 1843.
11. *Zumarraga*, first Bishop of Mexico. *Dotrina breve*. Mexico. 1543-4.—One of the earliest books printed in America. From the library of Maximilian, Emperor of Mexico. Purchased in 1869.
12. *The Book of Common Prayer*, London, E. Whitchurche, March 7th, 1549.—First edition of the first Reformed Prayer Book of King Edward VI. Purchased in 1848.
13. *Dorta. Coloquios dos simples da India*. Goa, 1563.—The second book printed in the East Indies. Bequeathed by the Right Hon. Thomas Grenville.
14. Hand-bill, circulated and posted on the church-doors in Venice, containing an account of the extraordinary endowments of the "Admirable" Crichton; with his challenge to a public disputation to be held in the Church of St. John and St. Paul.—Printed at Venice, in 1580. Bequeathed by the Right Hon. Thomas Grenville.
15. *A Booke of Christian Prayers*. London, 1590.—This is commonly called Queen Elizabeth's Prayer Book. The woodcuts are from designs by Albert Dürer, Holbein, &c. Purchased in 1842.
16. *De missione Legatorum Japonensium ad Romanam curiam*. Macao, 1590.—The first book printed by Europeans in China.
17. *Shakespeare. Romeo and Juliet*. London, 1597.—First edition. Bequeathed by David Garrick.
18. *Shakespeare. King Lear*. London, 1608.—First edition. Purchased in 1858.

19. Shakespeare. *Merry Wives of Windsor*.—London, 1619. Bequeathed by David Garrick.

20. Mr. William Shakespeare's Comedies, Histories, and Tragedies.—Printed by Isaac Jaggard and Edward Blount, London, 1623. The first collected edition of Shakespeare's Plays. With dedication to William Earl of Pembroke and Philip Earl of Montgomery, signed by John Heminge and Henry Condell, the editors, and two of the principal actors of Shakespeare's plays. The lines facing the portrait are by Ben Jonson: the portrait by Martin Droeshout. Bequeathed by the Rev. C. M. Cracherode.

21. Cervantes. *Don Quixote*. Madrid, 1605.—The very rare first edition in Spanish. Bequeathed by the Right Hon. Thomas Grenville.

22. Walton's Complete Angler. London, 1652.—First edition. Bequeathed by the Right Hon. Sir Joseph Banks.

23. Milton. *Paradise Lost*. London, 1667.—First edition. Bequeathed by the Right Hon. Thomas Grenville.

24. *Innocentia Victrix*. Canton, 1671.—Printed from wooden blocks upon bamboo paper. The first book printed by Europeans at Canton. Purchased in 1844.

25. Defoe. *Robinson Crusoe*. London, April, 1719.—The first edition. Purchased in 1852.

26. Hulls. A description and draught of a new-invented machine for carrying vessels or ships out of or into any harbour, port, or river, against wind and tide, or in a calm. For which His Majesty has granted Letters Patent, &c. London, 1737.—The first printed description of a steamboat. See Robert Stuart's *Anecdotes of Steam Engines*, i. 200. From the old royal collection.

27. Sallust. *Belli Catilinarii et Jugurthini historiæ*. Edimburgi, *Guil. Ged, aurifaber Edinensis non typis mobilibus, sed tabellis seu laminis fusis excudebat*. 1744. One of the earliest specimens of stereotype printing, by William Ged, a goldsmith of Edinburgh. Bequeathed by the Right Hon. Thomas Grenville.

28. Anacreon. *Foulis, Glasgow, 1751*.—Printed on silk of various colours. From the library of King George III.

29. Horace. Henri Didot, Paris, 1828.—Printed in the smallest type ever produced, called by Didot, “Caractère Microscopique.” Purchased in 1843.
30. “Royal Arctic Theatre.” Play-bill on chamois leather, printed on board H.M.S. Assistance, off Griffith’s Island, Arctic Regions, in the winter of 1850–51. Presented in 1851.
31. Morrison (Charles). Letter to the Scots Magazine, Feb. 1st, 1753, containing, as it is believed, the first suggestion for the practical application of Electricity to the transmission of messages.

CASE XIV.—SPECIMENS OF JAPANESE BLOCK-PRINTING IN COLOURS.

CASES XV., XVI., XVII., XVIII.—SPECIMENS OF BOOK-BINDING AS APPLIED TO PRINTED BOOKS.

CASE XXI.—MODERN MAPS OF COUNTRIES EXCITING IMMEDIATE PUBLIC INTEREST.

CASE XXII.—SPECIMENS OF EARLY PRINTED AND ENGRAVED MUSIC.

1. Collectorium super Magnificat, by Jean Charlier de Gerson. Printed at Esslingen, by Conrad Fyner, in 1473. The first book containing printed musical notes. The notes are printed from punches, the lines of the stave being left blank, to be filled in by hand. From the Library of King George III.
2. Terminorum Musicae Diffinitorum, by Joannes Tinctoris. Probably printed at Treviso, by Gerard de Lisa, about 1475. The first musical dictionary printed. From the Library of King George III.
3. Theoricum Opus Musice, by Franchinus Gaforus, printed at Naples by Franciscus di Dino, in 1480. The woodcut represents the legendary discovery of the consonances of Pythagoras. Bought in 1857.
4. Musices Opusculum, by Nicolaus Burtius, printed at Bologna by Ugo de Rugeriis, in 1487. The earliest book containing music printed from blocks. Bequeathed by the Right Hon. Thomas Grenville.

5. Flores Musice omnis cantus Gregoriani, by Hugo Spechtshart. Printed at Strasburg, by J. Pryss, in 1488. The woodcut represents the (so-called) Hand of Guido of Arezzo, a *memoria technica* for teaching the nineteen tones. Bought in 1862.
6. Theorica Musice, by Franchinus Gaforus, printed at Milan by Philippus Mantegatius in 1492. Bought in 1857.
7. The Polychronicon of Ralph Higden, translated into English by John de Trevisa, and printed at London by Wynkyn de Worde, in 1495. The first book printed in England containing musical notes. The passage in which they occur relates the consonances of Pythagoras. The double octave is wrongly printed, containing a note too much. From the Library of King George III.
8. Lilium Musice Plane, by Michael Reinspeck. Printed at Basle by Michael Furter in 1496. Bought in 1845.
9. Opus Aureum, by Nicolas Wollick. Printed at Cologne, by H. Quentel, in 1501.
10. Clarissima plane atque choralis musice interpretatio, by Balthazar Prasperg. Printed at Basle by Michael Furter, in 1501.
11. Misce Petri de la Rue. Printed at Venice by Octaviano Petrucci in 1503. One of the earliest books printed by Petrucci, who is generally considered to have invented moveable music-types.
12. Musicales Regule, by Guillerm Guerson de Longueville. Printed at Paris by Michael Thouloze, about 1505.
13. Melopoiae sive Harmoniae Tetracenticae, by P. Tritonius. Printed at Augsburg by Erhardt Oeglin, in 1507. This is said to be the first music printed by a single impression.
14. Libro de Musica Pratica, by Francisco Tovar. Printed at Barcelona by J. Rosenbach in 1510. In this work the staves only are printed, the notes being written by hand. Bought in 1878.
15. Practica Musicae, by Franchinus Gaforus. Printed at Venice by A. de Zamie de Portesio, in 1512. Bought in 1877.
16. The Bass and part of the Treble part of a collection of 20 English Songs by Cornysh, Taverner, Cowper,

Fayrfax and others. Printed at London by Wynkyn de Worde in 1530. The earliest collection of music printed in England. Bought in 1864.

17. *Tractado de Canto Llano*, by Matheo de Aranda. Printed at Lisbon by German Gallard, in 1530. Bought in 1886.

18. *Musica Instrumentalis*, by Martin Agricola, printed at Wittenberg, by Georg Rhaw, in 1532. One of the earliest treatises on musical instruments. Bought in 1882.

19. *The Booke of Common Praier noted*, by John Merbecke. Printed at London by R. Grafton, in 1550. Bought in 1845.

20. *Orgel- oder Instrument Tabulatur*, by E. N. Amerbach, organist of the church of St. Thomas, Leipsic. Printed by the heirs of J. Berwald, at Leipsic, in 1571. This volume formerly belonged to J. S. Bach, and contains his autograph. Bought in 1853.

21. *Newerlessner . . . Lautenstück . . . in die Deutsche Tabulatur*, by Bernhard Jobin. Printed at Strasburg, by B. Jobin, in 1572. Bought in 1886.

22. *Poésies de P. de Ronsard*, set to music by F. Regnard. Tenor part. Printed at Paris, by A. le Roy and R. Ballard, in 1579. Bought in 1883.

23. *Breve e facile maniera d'essercitarsi ad ogni scolaro, etc.*, by G. L. Conforti. Printed at Rome, about 1590. One of the earliest works containing engraved music. Bought in 1877.

24. *Canzonette . . . da diversi . . . musici, con l'Intavolatura del cimbalo et del liuto*, edited by Simone Verovio. Printed at Rome in 1591. One of the earliest books of engraved music. Bought in 1845.

25. *A new Booke of Tabliture*, containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowledge, to guide and dispose thy hand to play on sundry Instruments, etc. By William Barley. Printed for the author, at London, in 1596.

CASE XXIII.—FAC-SIMILE OF AN ANCIENT MAPPA MUNDI, preserved in Hereford Cathedral, in which Jerusalem is represented as the centre of the world, “set in the midst of the nations and countries” (Ezek. v. 5). Circa 1300.

CASES XXIV., XXV., XXVI., XXVII., AND XXVIII.—
MAPS, IN RELIEF,

Of Palestine, Mont Blanc, the Western Alps, Mount Etna, and Mount Vesuvius.

Other objects exhibited, but not numbered, are—

A Celestial Globe, by Coronelli, 1693 ; presented by A. V. Newton, esq.

The first number of the ‘Times’ newspaper, dated Jan. 1, 1788.

Official Duplicate of the Proclamation of the Emancipation of the Slaves in the United States, Jan. 1st, 1863, with the autograph signature of President Abraham Lincoln, and counter-signed by Mr. Secretary Seward. Presented by Charles G. Leland, esq.

A wood-cut representation of the Siege of Aden, undertaken by Alfonso d’Albuquerque, Portuguese Governor of India in the year 1513. Antwerp, 1513.

A fac-simile of the “Carta da navigar per le isole novam^{te} trovate in le parte de l’India,” by Alberto Cantino, dated Ferrara, 1502. This is the earliest map which shows any part of the line drawn by Pope Alexander VI. to divide the unclaimed portions of the world between Spain and Portugal.

A fac-simile of the “Carta Universal” by Ribero, Seville, 1529, which is preserved in the Museum of the Propaganda at Rome. This map shows the line drawn by Pope Alexander VI., and contains a legend which describes Labrador as a territory “which was discovered by the English of the town of Bristol, and which is of no use.”

G. BULLEN.

BRITISH MUSEUM, April 1887.

